

à son ami *N.R.Espadero.*
de la Havane.

Caprice

POILKA

Composée par

J.H. Gottschalk.

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CAPRICE-POLKA.

Oeuvres Posthumes. New York, 1856.

L. M. GOTTSCHALK.

M. M. ♩ = 112.

The musical score is written for piano and right hand. It consists of four systems of music. The first system begins with a piano (p) dynamic marking. The right hand part features complex fingerings, including triplets and sixteenth-note runs. The left hand part provides harmonic support with chords and single notes. The second system continues the melodic development in the right hand, with the left hand playing a steady accompaniment. The third system shows a more active left hand with moving lines. The fourth system concludes the piece with a final cadence in the right hand and a sustained chord in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'f'. Fingerings are indicated by numbers 1-5 above or below notes. The piece is in 2/4 time and the key signature has two flats (B-flat and E-flat).

p

f

M. G.

First system of musical notation. The treble clef staff contains a whole rest. The bass clef staff contains a sequence of notes: a quarter rest, an eighth note, a quarter note, and a half note. Below the bass staff, there are five markings: "Rit.", "*", "Rit.", "*", and "Rit.", each aligned with a measure.

Second system of musical notation. The treble clef staff features a complex melodic line with many beamed sixteenth and thirty-second notes, including fingerings (1, 2, 3, 4, 5) and a trill. The bass clef staff contains a simple accompaniment of quarter and eighth notes. Below the bass staff, there are five markings: "Rit.", "*", "Rit.", "*", and "Rit.", each aligned with a measure.

Third system of musical notation. The treble clef staff continues the melodic line with fingerings and includes the tempo marking "a tempo" above the staff. The bass clef staff continues the accompaniment. Below the bass staff, there are five markings: "Rit.", "*", "Rit.", "*", and "Rit.", each aligned with a measure. The word "animato" is written above the bass staff in the second measure, and "semplice" is written above the bass staff in the fourth measure.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Below the bass staff, there are five markings: "Rit.", "*", "Rit.", "*", and "Rit.", each aligned with a measure.

cres. e animato

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

gva.

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

gva.....

animato

semplice

a'tempo

Red. * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

Ped. * Ped. * Ped. * Ped. *

Meno mosso. (♩ = 96.)

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. * *cres.*



First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. Bass staff contains a supporting line with chords and single notes. There are five 'Ped.' markings with asterisks below the bass staff, indicating pedal points.



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff features more complex chordal textures. There are five 'Ped.' markings with asterisks below the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff includes a section marked 'espress.' with a slur. Bass staff includes a section marked 'ff' (fortissimo) and another marked 'espress.' with a slur. There are five 'Ped.' markings with asterisks below the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff continues with melodic and harmonic material. Bass staff includes a section with a slur. There are five 'Ped.' markings with asterisks below the bass staff.

Tempo I! M.M. ♩ = 112.

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

cres. e animando

Ped. * *Ped.* * *Ped.* * *Ped.* *

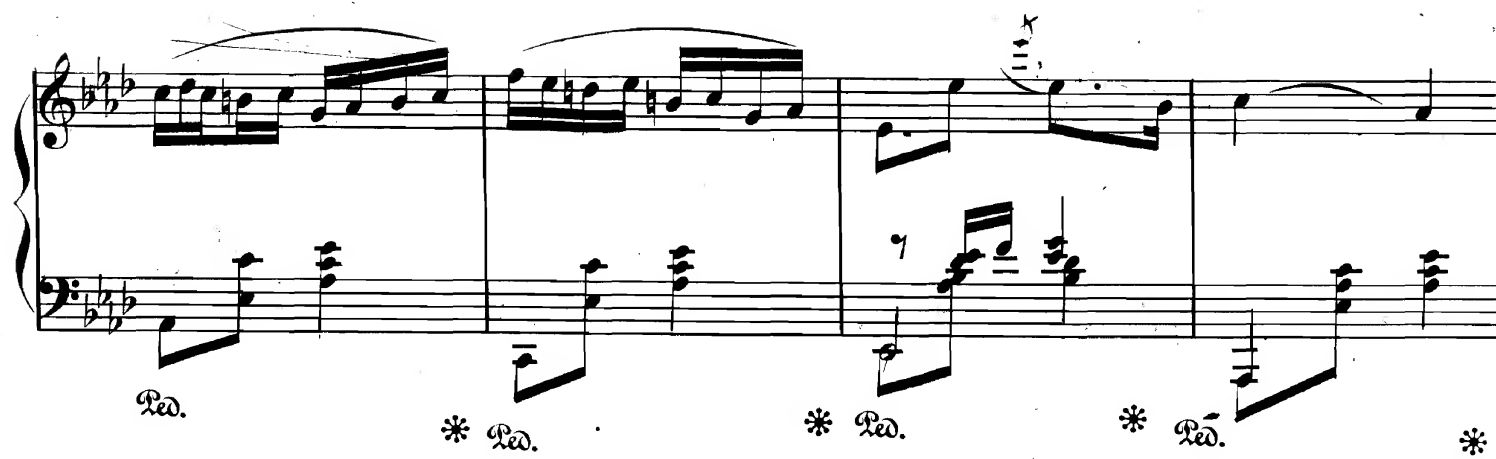
The page contains four systems of musical notation, each consisting of a grand staff (treble and bass clefs) and a single bass staff below it. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system shows a melodic line in the treble staff with notes and rests, and a bass line in the bass staff. The single bass staff below has markings: *Red.*, ** Red.*, ** Red.*, ** Red.*, and ***. The treble staff has fingerings: 2 3 1, 1 2, and 1 2. The bass staff has *M. G.* markings.

System 2: The second system features a more complex melodic line with triplets in the treble staff. The single bass staff has markings: *Red.*, ** Red.*, ** Red.*, ** Red.*, and ***. The treble staff has fingerings: 3, 3, 1 2, 1 4, and 1 2. The bass staff has *M. G.* markings. The instruction *f e con impeto* is written above the treble staff.

System 3: The third system shows a melodic line with triplets in the treble staff. The single bass staff has markings: *Red.*, ** Red.*, ** Red.*, ** Red.*, and ***. The treble staff has fingerings: 3 2, 1 2, 3 2, and 1 2. The bass staff has *M. G.* markings.

System 4: The fourth system features a melodic line with triplets in the treble staff. The single bass staff has markings: *Red.*, ** Red.*, ** Red.*, and ***. The treble staff has fingerings: 3, 3, 3, and 3. The bass staff has *M. G.* markings.



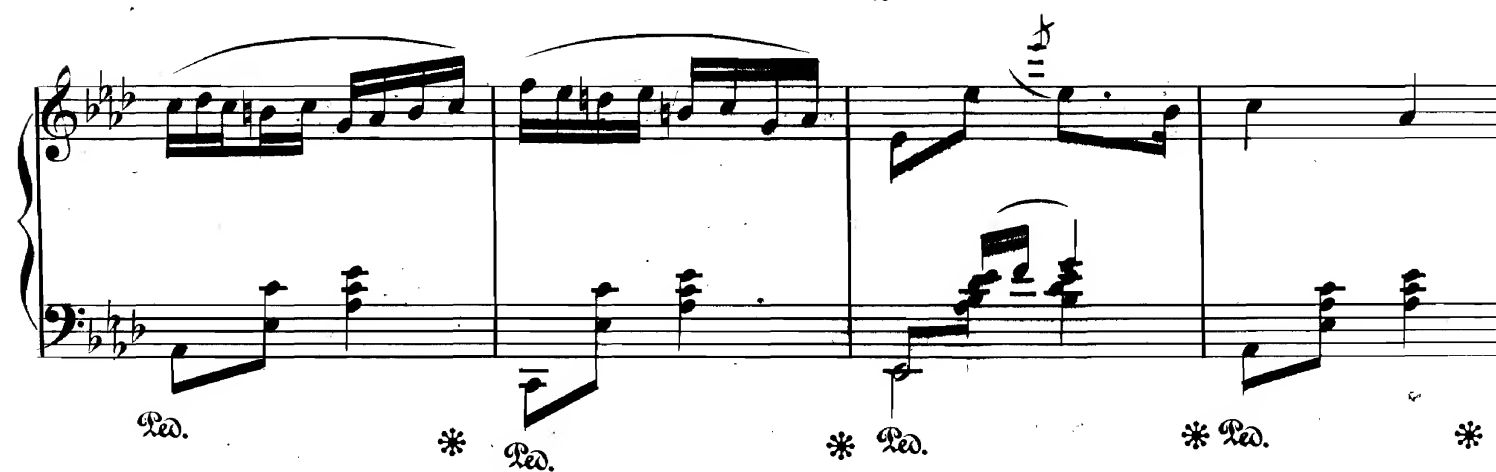
First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting line with chords and single notes. The key signature has three flats. The system concludes with a repeat sign.

Reo. * Reo. * Reo. * Reo. *

a tempo

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes the instruction *animando* above the first two measures and *semplice* above the last two measures. The system concludes with a repeat sign.

Reo. * Reo. * Reo. *



Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the supporting line. The system concludes with a repeat sign.

Reo. * Reo. * Reo. * Reo. *



Fourth system of musical notation. The treble staff contains a melodic line starting with a *mf* dynamic marking. The bass staff contains a supporting line. The system concludes with a repeat sign.

Reo. * Reo. * Reo. *

Four systems of musical notation for piano, each consisting of a treble and bass staff. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. Each system features a *rapido* tempo marking and includes fingerings (1-5, 1-4, 1-5) and articulation marks (accents, slurs). The bass staff includes *Ped.* (pedal) markings and asterisks indicating specific points of interest.

System 1: Treble staff has a 7-measure slur with fingerings 1 2 3 1 2 3 4. Bass staff has *Ped.* markings and asterisks.

System 2: Treble staff has a 6-measure slur with fingerings 1 2 3 4 1 5. Bass staff has *Ped.* markings and asterisks.

System 3: Treble staff has a 7-measure slur with fingerings 1 2 3 4 1 5. Bass staff has *Ped.* markings and asterisks.

System 4: Treble staff has a 6-measure slur with fingerings 1 2 3 4 1 5. Bass staff has *Ped.* markings and asterisks.

rapido
subito *p*

Ped. *

cres. e

Ped. *

ac - cel - e - ran - do

Ped. *

gva.

14

M.G.

* Ped. *

The image displays four systems of musical notation, likely for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system introduces a 'rapido' marking in the treble staff. The third system features a complex melodic line in the treble staff with a '1 2 5' fingering indication. The fourth system includes a 'gva.' marking in the treble staff. The page number '14' is located at the top left. The number '28005' is printed at the bottom right.

28005

Presto. M. M. ♩ = 176.

15

Presto, M. M. ♩ = 176.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It contains four measures of music, each with a slur over a group of notes and a fingering number (1, 2, 4, 5) below. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music, each with a slur over a group of notes and a fingering number (1, 5, 4, 1, 5) below. The system concludes with a double bar line. Below the staves, there are four measures of a piano (p) part, each marked with a 'Ped.' (pedal) and an asterisk (*). The first measure of the piano part is marked with a 'Ped.' and an asterisk (*). The second measure is marked with a 'Ped.' and an asterisk (*). The third measure is marked with a 'Ped.' and an asterisk (*). The fourth measure is marked with a 'Ped.' and an asterisk (*). The piano part is written in a single staff with a key signature of three flats and a 2/4 time signature. The first measure of the piano part is marked with a 'Ped.' and an asterisk (*). The second measure is marked with a 'Ped.' and an asterisk (*). The third measure is marked with a 'Ped.' and an asterisk (*). The fourth measure is marked with a 'Ped.' and an asterisk (*). The piano part is written in a single staff with a key signature of three flats and a 2/4 time signature. The first measure of the piano part is marked with a 'Ped.' and an asterisk (*). The second measure is marked with a 'Ped.' and an asterisk (*). The third measure is marked with a 'Ped.' and an asterisk (*). The fourth measure is marked with a 'Ped.' and an asterisk (*).

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a melody of eighth and sixteenth notes, with a long slur spanning the first five measures. The piano accompaniment is in treble clef with the same key signature and time signature, providing a harmonic foundation with chords and single notes. The second system continues the vocal melody and piano accompaniment. Below the piano part, there is a series of performance instructions: 'Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *'. These instructions are aligned with the measures of the piano accompaniment, indicating when to pedal and when to lift the pedal.

Musical score for "The Merry Widow" by Franz Lehár, Act II, "The Dance of the Whirlwind". The score is in 2/4 time, key of B-flat major, and features a piano and a male voice. The piano part includes a "M.G." (Midi Grand) section and a "ff" (fortissimo) section. The vocal part includes a "gva." (gavotte) section. The score is marked with "Rev." and "28005".

CHOICE GEMS SELECTED FROM

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"Danse Africaine." (C. 5th grade)	J. F. GILDER	75 c
An oddly interesting piano-piece: played by the author at his concerts.		
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A pretty Gavotte, which piano-players will take pleasure in learning.		
"Gipsy Caravan." Descriptive March. (C. 5th grade)	OTTO LANGEY	70
Has the true Hungarian Gipsy accent and style.		
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Like many others of this brilliant pianist's compositions, it has a peculiarity that catches the attention.		
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The melody of the popular song, arranged as a schottische for the piano.		
"Happy Whistling Coon." Schottische. (F. 2d grade)	S. RAEBURN	35
The melody of the popular song, arranged as a schottische for the piano.		
"Comrades Waltz." (A. 3d grade)	FELIX MCGLENNON	40
A very pleasing waltz, introducing the popular "Comrades" melody.		
"Angelus Reverie." Morceau. A flat, 4th grade)	R. GOERDELER	50
A beautiful morceau de salon. One of the most enjoyable of this author's recent piano pieces.		
"Singing Birds." Gavotte. (E flat, 4th grade)	JOHN R. CLEMONS	50
A good piano-piece, abounding in full chords.		
"Kojoka Dance." (D. 4th grade)	JOHN R. CLEMONS	50
An oddly characteristic piano-piece.		
"Spanish Gipsy Dance." (A. 4th grade)	ROBT. COVERLY	50
A danse caracteristique, imitative of guitar, castanets, etc. Nice piano-piece.		
"Birds in the Morning." Caprice. (F. 5th grade)	E. HOLST	60
A very showy caprice for the piano. Recommended to all proficient pianists.		
"Le Premiere Violette." Valse Caprice. (F. 5th grade)	E. HOLST	60
The "First Violet" is a brilliant waltz caprice which should find a place on every piano.		
"Chosen Flower." Waltz. (V. K. 4th grade)	W. DRESSLER	50 c
A very bright and melodious set of waltzes, with a pleasing introduction.		
"Nymph of the Showering Spray." Mazurka Fantasia. (F. 4th grade)	CHAS. MANSFIELD	75
A brilliant piano Fantasia in mazurka form.		
"Valse Impromptu." (G and E. 5th grade)	HOMER BARTLETT	1 00
Good pianists will receive this impromptu with gratification. It makes a showy and entertaining piece for concert players.		
"Marjorie Polka." (G. 3d grade)	LEOPOLD KESLER	35
One of the popular orchestra pieces, admirably re-arranged and adapted for the piano.		
"King of the Road." Galop. (G. 3d grade)	ROLLINSON	35
Bright, dashy, spirited—just the piano-piece for occasional playing.		
"Quinohequin March." (C. 3d grade)	ROLLINSON	35
One of the best of this popular writer's late compositions. Young piano players will enjoy it.		
"Boston Press Club March." (B flat and E flat, 3d grade)	ROLLINSON	35
A good march for the piano. Very spirited, rhythmic in movement.		
"Blooming Meadow Polka." (C. 2d grade)	C. V. CLOY	40
Young piano players will be pleased with this very pretty polka. Lithographic title page.		
"Night-School March." (C. 2d grade)	J. P. BENJAMIN	35
A very melodious piano-piece for a little player.		
"Cabaletta." Op. 87. (A flat, 5th grade)	THEO. LACK	40
One of the gems of the modern French school. Excellent for the young piano player; carefully revised and fingered by LEON KEACH.		
"Fairy Maiden's March." (E flat, 3d grade)	J. J. FREEMAN	40
A march that young learners of the piano will enjoy.		
"Apres Vous Waltzes." (A flat and D flat, 4th grade)	E. L. DAVENPORT	40
A charming piano divertimento.		
"Birdie Dance." (F. 4th grade)	H. J. LESLIE	40
One of the popular dance melodies of the day, as danced by "Birdie" Irving, of the Mestayer-Vaughn Comedy Company.		
"Enchantment." (G. 4th grade)	WM. BENDIX	40
One of the choicest of this popular composer's piano-pieces.		
"Columbus Centennial Grand March." (A flat and E flat, 4th grade)	S. MARKSTEIN	40
Spirited, vigorous, and thoroughly enjoyable.		
"Chic." New Skirt Dance. (E flat, 4th grade)	E. DAYTON	40
A pretty dance-melody for pianoforte. A style of music that has become very popular.		
"Festivity Quadrille." (4th grade)	ROLLINSON	50
A captivating quadrille, for the piano. The changes are in D, B flat, G and C.		
"Tiddley Wink Galop." (F. 4th grade)	QUIS QUAM	40
A galop that has the bravura spirit in nearly every phrase. Good piano-piece.		
"Arbutus." Morceau de Salon. (E flat, 4th grade)	GOERDELER	50
A dainty morceau. Lovers of good piano music will enjoy this new piece.		
"By the Mountain Hill." Reverie. (F and B flat, 4th grade)	E. HOLST	50
Dreamy, restful music; quite showy, also. A form of piano-music that endures.		

VOCAL.

"In Seville's Groves." Bolero Song. (A flat, 4th grade, C to B flat)	II. M. VAN LENNET	60 c
A Spanish bolero song, quite characteristic, and well adapted to a soprano voice of extended compass.		
"Pine and Palm." Contralto or Baritone Song. (D flat, 3d grade, A flat to E flat)	LESLIE	25
An impressive andante movement. The accompaniment is suitable for either piano or organ.		
"I'll Come Back Again." Song and Chorus. (G. 2d grade, d to g)	W. E. NANKEVILLE	40
One of the minstrel successes. Pretty song and chorus.		
"The Night Has a Thousand Eyes." Song for Sop. or Tenor. (G. 4th grade, d to g)	GEO. B. NEVIN	25
NEVIN's songs are widely popular. This one is a chaste and beautiful composition, which should be in the repertoire of every singer.		
"American Golden Rod." National Song and Chorus. (G. 2d grade, d to E)	R. M. STULTS	35
The national flower finds most melodious praise in this good song. The solo is simple yet expressive; the chorus, in marching-time, is spirited.		
"The Party at Odd Fellows' Hall." Song and Chorus. (D. 2d grade, d to F sharp)	R. W. ATKINSON	35
Humorous musical description of the nocturnal adventures of two Irish hoodlums.		
"The Winds Sing Low." Slumber Song, with Flute obligato. (G. 5th grade, E to g)	C. I. YOUNG	35
One of the very best of recent compositions. The melody is well suited to a high soprano voice. The flute "obligato" is in unison with the voice throughout.		
"Lullaby, My Darlings." Song and Refrain. (E flat, 2d grade, c to F)	HARRY BAU LOU	40
A very pretty melody, expressive of equally good words; and altogether a genuine home-song that should meet the hearty appreciation of all.		
"With Shy Brown Eyes." Song for Mezzo-Sop. or Baritone. (F. 3d grade, c to F)	JOSEPHINE GRO	40
Sweet and charming; a song of Autumn.		
"When Lilies Bloom." Song and Waltz-Refrain. (B flat, 4th grade, F to F)	R. M. STULTS	40
One of the popular kind; has a pretty waltz chorus or refrain.		
"Your Presence." Song for Tenor. (A flat, 4th grade, E flat to A flat)	C. F. WEBBER	40
We think this song will please the average tenor singer.		
"Dream Pictures." Song & Chorus. (G. 2d grade, d to E)	A. M. THATCHER	40
A song that will doubtless please many who prefer a simple solo followed by a four-part chorus.		
"A Bandit's Life is the Life for Me." Baritone or Bass Song. (G. 4th grade, a to E)	E. B. HARPER	50
One of the most spirited, vigorous and entertaining of recent songs for low voice. It will be sure to satisfy the concert singer.		
"By Low We Go." Lullaby. (A flat, 3d grade, E flat to F)	II. E. II. BENEDICT	35
A charming song.		
"Had I My Wish." Song for Soprano or Tenor. (F. 5th grade, c to a)	E. M. RAYMOND	50 c
A song admirably suited to the requirements and exhibition of a flexible voice of wide range. It will please the cultivated singer.		
"Our World." Song for Mezzo-Soprano or Baritone. (E flat, 4th grade, c to E flat)	II. M. VAN LENNET	60
An excellent song; pleasing melody, unusually showy accompaniment; quite satisfactory in general construction.		
"My Old 'Cello and I." Song, with 'Cello obligato. (F. 3d grade, c to F)	W. N. MANNING	60
This song will please hundreds, with its tender, pathetic, and melodious allusions to the career of the old musician and his violoncello. The 'cello obligato, of course, adds to the rendering of the piece. We commend the song to all. (It has also an obligato for cornet or clarinet). Fine lithographic title-page, portraying the old musician in the act of stringing his 'cello.		
"Madrienne." Romanza. (B flat, 4th grade, d to g)	R. M. STULTS	50
A well written song, for voice of good compass.		
"Love's Philosophy." Song in Spanish Style. (B flat minor, 4th grade, d flat to F)	CLARENCE LUCAS	35
The melody of this song is supposed to be "a Spanish dance of African origin," (Malaguena). It is a very odd production.		
"Of You." Song for Baritone or Tenor. (B flat, 4th grade, d to F sharp)	EDWARD HOLST	35
A simple song that will win many friends.		
"The Restoration." Song. (A. 3d grade, E to E)	F. DE G. ENGLISH	35
One of the most attractive of recent songs.		
"Strike Me a Note." Song for Contralto or Baritone. (D flat, 4th grade, d flat to D flat)	F. BOOTT	25
Mr. BOOTT has furnished here an appropriate musical setting of the poem by T. W. PARSONS.		

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